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# AMERICAN ART NEWS.

VOL. VII. No. 22.

NEW YORK, MARCH 13, 1909.

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## EXHIBITIONS.

*For Calendar of Special New York Exhibitions see page 6.*

### New York.

**Anglo-American Fine Art Co.,** 523 Fifth Avenue—Choice paintings by Old Masters.

**Bauer-Folsom Co.**—Selected American paintings. Antiques, art objects and decorations.

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.

**C. J. Charles.**—Works of art.

**Clausen Galleries.**—Artistic frames, mirrors and modern paintings.

**Cottier Galleries.**—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries.**—Ancient and modern paintings.

**Ehrich Galleries.**—Permanent exhibition of Old Masters.

**Fifth Ave. Art Galleries.**—Paintings by E. & L. Sutcliffe and others.

**Gimpel and Wildenstein Galleries.**—High-class old paintings.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

**Macbeth Galleries.**—Paintings by American Artists.

**Montross Gallery,** 372 Fifth Avenue—Annual Exhibition by "The Ten."

**Noé Galleries,** 477 Fifth Avenue (Cor. 41st St.), opposite Library.

**Oehme Galleries.**—French and Dutch paintings.

**Powell Gallery.**—Paintings—Artistic frames.

**Louis Ralston.**—Ancient and modern paintings.

**Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

**Yamanaka & Co.**—Things Japanese and Chinese.

### Boston.

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt.**—High-class paintings.

### Washington (D. C.)

**V. G. Fischer Galleries.**—Fine arts.

### Germany.

**J. & S. Goldschmidt,** Frankfurt.—High class antiquities.

**G. von Mallmann Gallery,** Berlin.—High-class old paintings and drawings.

### London.

**James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.

**Obach & Co.**—Pictures, prints and etchings.

**Shepherd Bros.**—Pictures by the early British masters.

### Paris.

**E. Bourgey.**—Coins and medals.

**Hamburger Fres.**—Works of Art.

**Kleinberger Galleries.**—Works of Art.

**Kerkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.

**Kouchakji Freres.**—Art objects for collections.

**Sivadjian Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

### SALES.

**Anderson Auction Co.,** 12 E. 46th St.—Paintings, engravings, etchings and the artistic property of the estate of the late William Edgar Marshall, March 17 at 8 o'clock.

## ANNUAL ACADEMY DISPLAY.

### First Notice.

With its annual reception and varnishing yesterday, the National Academy of Design opened its 84th annual exhibition at the Fine Arts Galleries, 215 West 57th st., where the pictures may be seen every week day and evening and Sunday afternoons through April 17.

### A Superior Display.

It is gratifying to be able to report that visitors to the Exhibition will find both curiosity and anticipation more than satisfied, for the display has more of life and prominence than any of its predecessors. It is broad in scope; the



COMTESSE DE CHAUVIGNY.  
By Carle Van Loo.

In the Fischhof Sale.

**Fifth Ave. Art Galleries,** 546 Fifth Ave.—Paintings by E. & L. Sutcliffe and others, by order of Mr. Eisman, March 24, at 8:30 o'clock.

### BRISTOL PAINTING SALE.

About three hundred paintings, nearly all by John Bunyan Bristol, the veteran American landscape painter, were ordered sold by Justice Fitzgerald, on request of Henry E. Howland, who is in charge of Mr. Bristol's property and person.

The painter, now eighty-three years old, is in the Home for Incurables, at Fordham, with softening of the brain. He was stricken with paralysis in 1907, and is incapable of caring for himself. Among the pictures are landscapes made at Lake George and Lake Champlain.

younger and newer movements, such as those shown in the work of "the Eight" are represented and well hung.

### Galleries Will Surprise.

Surprise will be felt and expressed by all art lovers, and especially by those who have followed recurring Academy Exhibitions for many years, when the galleries are first visited. Never have they presented at the Academy Show such an interesting assortment of pictures, and such an array of color and tone. The very contrast of schools and methods makes the display all the more attractive and instructive. The smooth and finished work of older painters can be seen sometimes near that of the younger impressionists, but both so hung that they harmonize and attract.

(Continued on page 3.)

## BIERSTADT FOR CORCORAN.

Albert Bierstadt's painting "The Last of the Buffalo" has been offered by Mrs. Bierstadt as a gift to the Corcoran Gallery of Art. This is a large and historically interesting canvas.

The Corcoran gallery already owns Bierstadt's "Mt. Corcoran," a picture possessing much of the awesome majesty of the scene it represents, and there is little doubt but that it will accept "The Last of the Buffalo" so generously offered. That the latter canvas would be more in keeping with a national gallery collection—one which specially purported to illustrate the history of American art—than in a small selected collection such as that assembled by the Corcoran gallery seems obvious, and if the gift is accepted, that it may be with the understanding that the privilege is reserved of eventually turning it over to the larger institution is much to be hoped.

## ART FRAUD LEGAL.

Count Andrassy, an Austrian nobleman, summoned a Florence dealer in antiques before the Italian courts recently, alleging that the sale of a painting, purporting to be the work of Raphael, should be quashed, owing to the fact that the picture is a counterfeit. The court decided in favor of the dealer because of the fact that the picture was smuggled out of Italy.

The lawyers of the dealer say that only \$12,000 was paid for the painting and that no warranty was given with it, but a collection of documents, supposed to prove that Raphael had painted it and a declaration to that effect were pasted on the back of the picture. These documents were shown to the Judge on the hearing of the case, but he did not bother himself to read them.

The fact appears to remain that according to Italian law a dealer can sell a picture and help to smuggle it across the frontier provided it is not genuine. Apparently he can also swindle a customer if the object of the transaction be smuggled out of the country.

## NEW VATICAN GALLERY.

The new picture gallery of the Vatican is to be inaugurated on March 18. The old Vatican gallery contained sixty pictures, but the new collection embraces 300 canvases, displayed in seven beautiful halls opening on the magnificent Belvedere Court. Above each door is a golden inscription destined to remind posterity that the installation of this new gallery is due to the initiative of the present Pope. The additional pictures have been brought from the Lateran palace and the private apartments of the Vatican. The first hall contains a unique collection of Byzantine pictures; the second is given over to the Tuscan school, headed by Fra Angelico; the third contains examples of the Umbrian school; in the fourth is the gem of the collection, Raphael's "Transfiguration," which hangs alone on the main wall; the fifth hall is given over to the Venetian school, headed by Titian; the sixth to examples of the sixteenth century, and the seventh to pictures by foreign artists, including a magnificent portrait of George IV. of England, by Sir Thomas Lawrence.

## IN THE ART SCHOOLS.

**New York School of Applied Design.**

The students of the School of Applied Design for Women will give a house warming during the first week in April. Among other attractions of the affair, Mr. Heinrich Mein has graciously consented to sing.

A successful meeting of the Association of Graduates and Students of the School of Applied Design for Women was held at their new schoolhouse, No. 160 Lexington avenue, on March 6. Many of the old students who have been successfully filling positions were present at the assemblage. One of the graduates gave \$50 toward a scholarship. A number of the girls are interested in founding a scholarship and are raising funds in a unique manner. Each student is given a yard of gummed tape on which she begs her friends to stick pennies, each strip holding fifty cents. Many "yards of pennies" have already been collected and the line is lengthening rapidly. One of the advantages of being a member of the register is that any student belonging to it can use the members' room at any time as a private studio.

Since last September \$2,500 worth of work has been secured for its members by the association.

**National Academy of Design.**

During his sojourn abroad up to the middle of last December the students of Emil Carlsen, one of the instructors of the morning classes at the Academy, were criticised by Robert David Gauley and now again it is announced that Mr. Carlsen has given his final criticism to the many sincere and enthusiastically admiring pupils, who will henceforth be criticised by Charles Louis Hinton, who, as regular instructor of the afternoon classes on Monday and Thursday, will continue with these students as well.

Salvatore Lascari, a student of the Academy life classes, has just begun the life-size portrait of a lady, for which he has been preparing color arrangements since some time, and the sketches for the large canvas are most promising.

**Art Students' League.**

The work of the students for the month of February is now on exhibition in the Members' Room at the League.

Mr. William T. Evans has announced his annual prize of fifty dollars for the encouragement of the practical side of art. This year it will be devoted to the best cover design for the League catalogue for the season 1909-10. The designs will be judged during the school exhibition next May. Last year the prize was given to Mr. George Dannenberg for his poster advertising the summer school of the League.

It has been decided to keep the Woodstock exhibition, which will be hung this week, on view for two weeks. A scholarship will be given.

Mr. Wm. M. Chase took his classes through the Metropolitan Museum on Wednesday afternoon, and gave an interesting and instructive talk on the pictures. He also told in detail the story of his posing for Sargent for the portrait of himself, which was presented to the Museum by his pupils.

The advanced portrait class, under Mr. Augustus Vincent Tack, is represented in the present concourse by an admirable portrait by Miss Caroline Bean.

Mr. F. Walter Taylor, instructor in the illustration and composition classes, was prevented by illness from giving his usual criticisms this week.

## MONTREAL.

The French exhibition closed last Monday evening, to the regret of the art-loving public. It was a great success in every way, over 14,000 people having visited the galleries during the month it was open. There were many valuable pictures sold to prominent Montrealers, the Art Association purchasing for the permanent collection "Cotes du Finistere," by Henri Moret; "La Marne a Gournay," by Maxime Maufa; "Baie de Menton," by Jules-Alexis Meunier; "A Street in a Southern Village," by Henri Martin, and Rodin's "Le Penseur." The jewelry of René Lalique found much favor in the eyes of Montreal ladies, over \$12,000 worth of it being purchased.

William Scott & Son are holding an exhibition of the works of Leon L'hermitte and Josef Israëls. There are twenty-seven pictures in all, twelve pastels and one oil by L'hermitte, and fourteen water-colors and oils by Israëls. The pastels are a revelation of the softness and beauty of tone, the sunlight effect in "The Harvest Field" being a very fine example of the value of light and shade. The Israëls are mostly scenes depicting the poetry and picturesque of peasant life. One water-color, "Evening Near the Farm," in dull gray greens, is especially worthy of mention for the depth and softness of coloring.

## NASHVILLE (TENN.).

The Nashville Art Club is planning for a large arts and crafts exhibit to be held at the Parthenon in Centennial Park in May. There will be four departments: Fine Arts, Sculpture, Arts and Crafts and Industrial Arts. It is the purpose of the Nashville Art Club to found a fine art gallery in the Parthenon, which is an exact reproduction of the masterpiece of Grecian architecture, and was erected in Nashville as a fine arts building for the Tennessee Centennial Exposition, held in Nashville twelve years ago. The club expects to open the gallery in another year, and has already a nucleus for an excellent collection.

The Art Club has had a series of delightful meetings this season. At the last, held last week at the Carnegie Library, Mr. P. R. Calvert gave a scholarly lecture on "The Art of Illumination," illustrated with some examples of the work of the monks of the 16th century, from the collection of Gen. Gates P. Thurston, and some examples of the work of two local artists—the lecturer, Mr. Calvert, and Mrs. Frank Aven.

Cornelius Hankins held a two weeks' public exhibit of his recent paintings on Church Street in February, and quite a number of his paintings were sold. Particularly admired was an interior scene of a studio, showing the artist's little daughter admiring a canvas, and called "The Little Critic."

An effort is being made to arrange for a spring exhibit here of the recent etchings of Donald Shaw Mac Laughlan, similar to one held in Chicago during the month of February. The etchings were made during a walking tour of Italy and Switzerland, made last summer by Mr. and Mrs. Mac Laughlan, the latter formerly Miss Aileen Tillman, of Nashville. They are now spending a year in Florence, where they are located in a picturesque villa of the De Medici period, and which they have remodeled for studio purposes.

Mrs. Willie-Betty Newman gave two studio teas in February which were interesting social and artistic events.

## TORONTO.

The Canadian Art Club has distinguished itself by showing in its second annual exhibition, which opened on Feb. 27, the best collection of pictures that a Toronto public has had the opportunity of seeing for many years.

In his opening remarks D. R. Wilkie, Esq., president of the club, mentioned that during the past year the club had been strengthened by the accession to membership of several distinguished men—John Russell, formerly of Hamilton, Ont., A. Phimister Proctor, a Canadian, now resident in New York, and Walter S. Allward, of Toronto. Mr. E. F. B. Johnson opened the exhibition with an interesting address, in which he noted that the mere reproduction of nature is not art at all and that painting has not justified itself until it reveals something of the temperament of the painter.

The keynote of the exhibition is quality not quantity, there being only eighty exhibits in all, twelve of which are bronzes by A. Phimister Proctor, including a small model of his "Indian Warrior." Immediately opposite the entrance hangs the large canvas by Horatio Walker, entitled "Ploughing—the First Gleam," and beside it "A Sty—Boy Feeding Pigs," by the same artist, both canvases lent by N. E. Montross Galleries, New York. Mr. Walker also contributes "Indian Summer" and "Moonrise," both lent by E. B. Osler, Esq., M. P., Toronto. Two very striking canvases have been sent from Paris by John Russell; they are "Boy with Pheasant" and "Mother and Son," and occupy central positions on the side walls. Several delightful pictures, two of which are strongly reminiscent of Whistler, are exhibited by James Wilson Morrice. Among them are "The Public Gardens, Venice," several Venetian scenes, and "Quai des Grandes Augustins, Paris," which has been purchased by the Dominion Government.

There are comparatively few paintings by the resident Canadian artists, but conspicuous among them is a large canvas by Curtis Williamson, representing "A Vaudeville Girl." Mr. Williamson has so faithfully portrayed the flagrant vulgarity of the type that one's admiration and interest in the dexterity of the artist is overcome by repugnance for the subject. "A Derelict," a picture of an old man, by the same artist, is a more pleasing subject, and is strongly handled. Mr. Archibald Brown is represented by four landscapes presenting, as usual, the poetical side of nature. "A Midsummer Night" and "Slumbering Waters" are given prominent places on either side of "The Winnower," by Franklin Brownell, R. C. A., Ottawa. Other exhibitors are Homer Watson, R. C. A., Robert Harris, C. M. G., R. C. A., Montreal, Laura Muntz and Clarence Gagnon, also of Montreal (the latter exhibiting some delightful etchings), W. Edwin Atkinson, Maurice Cullen and Edmund Morris, of Toronto.

## PITTSBURG.

In the last international exhibition the Carnegie Institute presented a notable personal group of works by Winslow Homer, numbering 21. In previous years important personal groups of works by Miss Cecilia Beaux and Mr. Gari Melchers were shown. This year it was decided to exhibit in the international collection two important personal collections, a group of seventeen important canvases by the eminent English landscape painter, Mr. Alfred East, A. R. A., president of the Royal Society of British Artists, and a group

of fifteen works by Henry W. Ranger. These two collections will represent two of the ablest exponents of landscape painting of the time, and will form distinctive and important features of the international exhibition.

In addition to these collections a number of unusually important works have been entered by the strong painters of Europe and America. Henry Martin will send one of his most important large canvases. Frank Brangwyn will also send a large canvas, one of his most impressive recent works. H. O. Tanner will contribute his large picture, "The Bridegroom Cometh." Neuhuys, Breitner, Mesdag, Bauer and De Zwart of Holland have entered pictures. Claus, Mlle. Delasalle, Menard, Cottet and Simon have already entered pictures from Paris. From England many strong works will come, in addition to the group contributed by Mr. East.

## BOSTON.

Through the munificence of Hugo Reisinger, Esq., the portrait of Emperor William II., which holds the place of honor in the Exhibition of Contemporary German Art now at Copley Hall, Boston, will be part of the permanent collection of the Germanic Museum of Harvard University. The German exhibition, in point of attendance, is one of the most successful recently held in Boston. It is admirably supplemented by a special exhibition of photographs which has been installed in the fine arts department of the Public Library.

One of the signs of spring is Dodge MacKnight, once again at Doll and Richards' with water-colors. This time the scenes are from the White Mountains, Newfoundland, various tropical places, and from Cape Cod, where the artist is at home. Still caviar and camembert to the general, Mr. MacKnight's works become each year more exquisite in the sight of those who appreciate what he is after—the broad glare of sunlight as one opens one's eyes quickly upon it. Despite the loose, ragged handling, there is great delicacy in many of his things—particularly in some of the White Mountain pictures of this year's exhibition.

Twenty-one paintings by Renoir, at Walter Kimball's, works by Jose Weiss, which continue to draw visitors to the Messrs. Vose's gallery, Paxton's paintings at the St. Botolph Club, exquisite work in jewelry at the Society of Arts and Crafts by Miss Margaret Rogers, are among the important special exhibitions in Boston.

The Boston Water Color Club, representing a different interest from that of the Society of Water Color Painters, whose exhibition is also current, opened its twenty-second annual exhibition at the Boston Art Club on March 5. A group of sketches by Rodin is of somewhat spectacular interest, though they are slight and necessarily of more moment as a revelation of the personality of a great master than as works of art. The members of this group of aquarellists, most of whom are represented at the present exhibition, are:

Charles H. Woodbury, president; Dwight Blaney, treasurer; Martha Silsbee, secretary; Edward H. Barnard, Susan H. Bradley, George H. Clements, Lucy S. Conant, Louise B. Field, Lillian Westcott Hale, George H. Hallowell, Laura C. Hills, Edith M. Howes, Charles W. Hudson, William J. Kaula, Mary K. Longfellow, May Hallowell Loud, Dodge MacKnight, Helen B. Merriman, Mary Minns Morse, Eleanor W. Motley, Hermann Dudley Murphy, Elizabeth F. Parker, Margaret Patterson, Charles H. Pepper, Maurice B. Prendergast, Alice Schille, Sarah C. Sears, Leslie P. Thompson, Frances B. Townsend, Emily D. Tyson, Susan M. L. Wales, Arthur B. Wilder and Marcia O. Woodbury.



## EXHIBITION CALENDAR FOR ARTISTS.

**CARNEGIE INSTITUTE, Pittsburg, Pa.**  
Thirteenth Annual Exhibition of Paintings.  
New York, works received by Budworth, 424 W. 52d St., Mar. 15, 16.  
Philadelphia, works received by C. Haseltine, 1822 Chestnut St., Mar. 12, 13.  
Pittsburg, works received by J. J. Gillespie Co., 422 Wood St., Mar. 15, 16.  
Press View, April 28.  
Opening of Exhibition, April 29.  
Closing of Exhibition, June 30.

**YE HANDICRAFTERS' CLUB, 296 Lafayette Ave., Brooklyn, N. Y.**  
Tenth Semi-annual Exhibition of Arts and Crafts.  
Works received, Mar. 26.  
Opening of Exhibition, Mar. 29.  
Closing of Exhibition, April 3.

**AMERICAN WATER COLOR SOCIETY, 215 West 57th St., New York.**  
Forty-second Annual Exhibition.  
Works received April 16, 17.  
Press View and Reception, April 28.  
Opening of Exhibition, April 29.  
Closing of Exhibition, May 23.

## AMONG THE ARTISTS.

Miss Mary Macomber, of Boston, is spending the winter in New York, and has taken a studio in the Atelier Building, where she is showing a group of her recent canvases, in which delightful sentiment and quality prevail. That the artist has been influenced by some of the old masters is revealed by her exquisite harmony of line reminiscent of Botticelli and her depth of tone, showing her love for Rembrandt. The "Jar of Basil" is lovely in color and sentiment. A charming group of three female figures, representing "The Past, Present and Future," is an original composition, showing depth of feeling and tender qualities. Not less attractive are two heads which possess a great charm of spiritual grace. It is a remarkable display of color and originality.

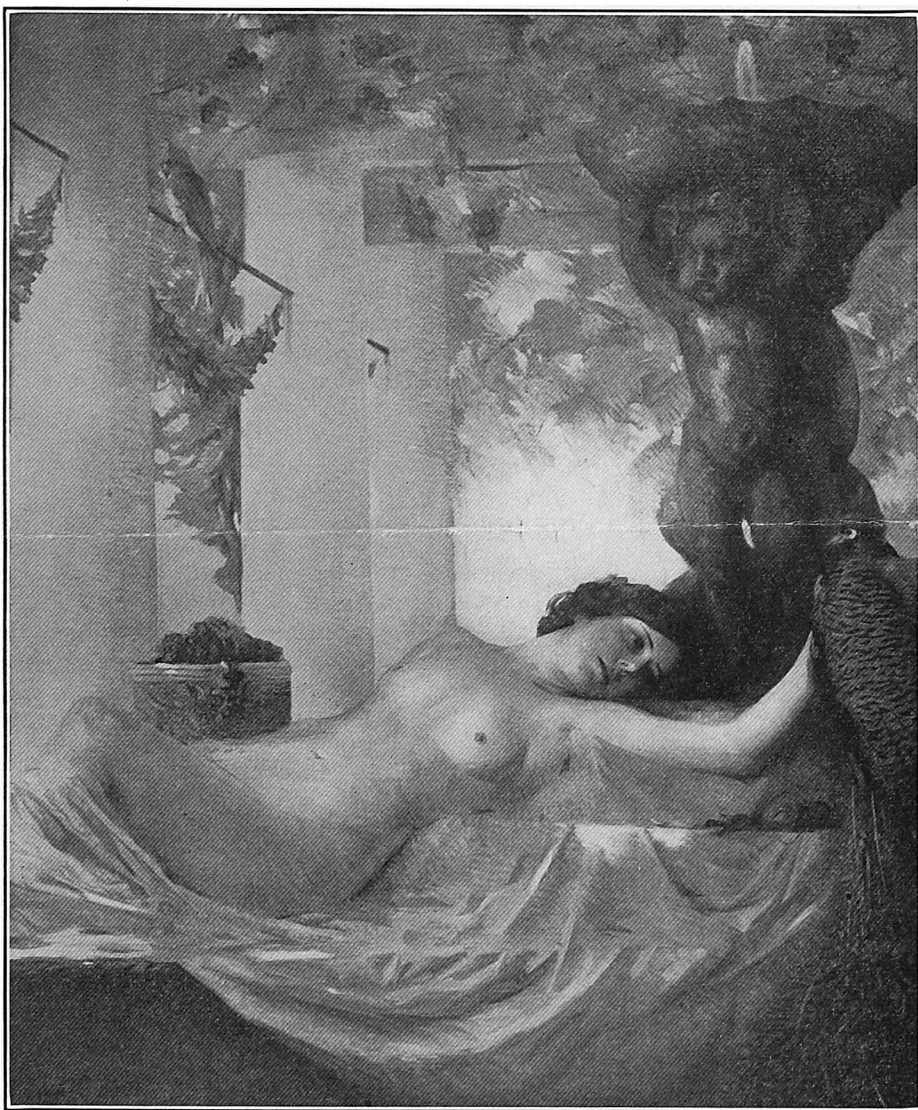
Paul Thomas, whose studio is at 61 South Washington Square, recently returned from Boston, where he made a portrait sketch of Joseph De Camp, which was highly approved of by the artist. Mr. Thomas, who was a favorite pupil of Cecilia Beaux, is a sculptor as well as a painter. Some charming examples of his work in this line are shown at his studio, where may also be seen his excellent portrait of Rear Admiral Goodrich, recently exhibited at the Lotos Club, and which will shortly be on view in Knoedler's window. He is busy at present painting a charming full-length figure picture, an attractive girl whose auburn hair and well-modeled, fine complexion blend attractively with gray and blue color notes in her gown, against a simple background. In his landscapes strength and quality are observed.

The annual artists' fund dinner will take place at the Salmagundi Club on Monday evening. One of the features of entertainment will be an exchange of sketches which members who have accepted have agreed to paint in oil and water-colors. These sketches will be attached to the menu cards and will be exchanged during the dinner as the artists choose.

An exhibition of nineteen miniatures by Anna Belle Kindlund was recently held in the members' room of the National Society of Craftsmen, 119 East 19th st. It was an attractive display, showing individuality, good composition and charm of color. The portraits included such well-known names as Mrs. Fred Hopkins (nee Grace Wilkes), Miss Dorris Starr, Mrs. John Hurlburt, Mrs. Charles Rollinson Lamb and James Wright Pullman.

The annual Julian dinner will take place at the Salmagundi Club on Tuesday. An unusually large number of members are expected, as a great many acceptances have been received by the secretary, L. G. Cauldwell. All artists who were students of the Julian Academy prior to 1895 are eligible.

George H. McCord is busy at his studio, No. 108 East 23d street, executing a commission which he has received to paint four large canvases representing scenes in the Grand Cañon of Arizona. While in Venice Mr. McCord painted a number of religious subjects, which have been presented to dignitaries of the church in the United States.



CALYPSO.  
By William Cotton.

In Annual Academy Exhibition.

Edward Gay will dispose of his studio and residence in Mount Vernon, and will remove to his country studio at Cragmoor, Ulster Co., May next.

Jef Leempoels recently held an exhibition of his portraits at the Cercle Artistique at Brussels. The exhibition was a success, and Mr. Leempoels was warmly congratulated by members of the Royal family and by the Secretary of Science and Art.

H. H. Kitson recently completed an heroic statue of General Lloyd Tilghman for Paducah, Ky. Also a statue of General Stephen B. Lee for the National Military Park at Vicksburg, Va. At present he is at work on a statue of Roger Conant, first governor of the Massachusetts Bay Colony and founder of Salem. The statue will be placed at Salem.

## ARTISTS AT CENTURY.

At the Century Club's monthly members' exhibition, seventy-six canvases by Worthington Whittredge were on view from March 6 until yesterday. The works included paintings and sketches, and were interesting as illustrating the early American school of landscape painting. Some of the canvases were painted as far back as 1855, and, traveling through the years up to the present day, show his progress at different periods of his career. The collection shows careful drawing, well-thought-out compositions, and many are fine in color and charming in tone.

In addition to the Whittredge display were shown John W. Alexander's excellent portrait of the artist, a good interior of "Old Chinatown," San Francisco, by Louis C. Tiffany, Frank Fowler's large canvas, "The Yellow Scarf," George H. Smillie's charming landscape, "Near Marblehead," Carroll Beckwith's

## ANNUAL ACADEMY DISPLAY.

(Continued from page 1.)

## Features of Display.

It is manifestly impossible in this first hasty review to do much more than generalize and point out the salient features of the display, and those which most appeal, among which are Sargent's portrait of a young girl, which occupies the place of honor in the Vanderbilt Gallery, and is a delightful example of his later work, which blends admirably with Ballard Williams' charming composition, "The Court of the Beloved" on the right, and is a color delight of able execution, as is also a strong marine by Paul Dougherty, placed on the left. This canvas broadly painted and with an irresistible charm of sentiment, is a fine example of the artist's work. On this wall hangs one of Irving Wiles' most recent portraits, that of Mlle. Gerville Reache in the character of Carmen. Treated somewhat differently from his usual method, this canvas is, however, strong and convincing. Alden Weir's charming figure, "Reverie," is lovely in tone and characteristic of his able execution. An attractive color note is Ellen Emmet's portrait of the Misses S., and a truthful, well-painted landscape of Morris Heights is by Ernest Lawson. There is a lovely group by Hugo Ballin, beautiful in color and with a charm of sentiment not surpassed in any of his former works. "A Family Group," by George De Forest Brush, is a characteristic composition, tender and lovely in tone. "The Song of the Pines," by Charles Warren Eaton, is fine in tone and poetic rendering. Edward Redfield's two new canvases of "Centre Bridge," show how far he is from exhausting the possibilities of good painting in this particular locality, but has "Centre Bridge" become a passion with Mr. Redfield? His presentation of a scene in France, ably rendered, is a new departure, and we say with all respect, "a relief."

A portrait worthy of note is Alphonse Jongers' three-quarter length of Mrs. George Sheffield. It is a virile, dashing presentment of a charming woman. F. S. Church is represented by a well-painted canvas, fine in color and execution, "The Enchantress." In this gallery also is Mrs. Coman's "Valley," charming in sentiment; a splendid marine by Emile Carlsen, aglow with life and color, two fine cattle pieces by William Howe, "End of the Winter," by Bruce Crane, and a charming portrait of "Little Miss Hollister," by Irving Wiles, a beautiful nude by William H. Cotton, "Calypso," well drawn, fine in color and expression, and Chas. W. Hawthorne's well-modeled characteristic group, "The Return from the Catch." "A Pasture Brook," by W. H. Lathrop, quiet in tone and poetical in rendition, a strong landscape by Arthur Parton and good example by Mary Cassatt, of a mother and children. R. M. Shurtleff is represented by one of his charming wood interiors, "A Pathway of Light," characteristic of tenderness and poetry; Cullen Yates, by a well-lit, strongly painted landscape, "February Thaw"; E. A. Bell, by an interesting composition, "The Fortune Teller," which may be noted for its charm of tone and grace of the figures, and a landscape, fine in color, by Lyell Carr. A virile marine by Frederick Waugh. Granville Smith sends a landscape, charming in sunny effect.

Further mention of the many able works in the display must be deferred. Suffice it to say that the exhibition is good, and full of promise to the believers in and lovers of American art.

Announcement was made that the first competition for the Paris scholarship prize in architecture, offered by the Society of Beaux Arts Architects, will be held to-day. The second competition will be held on April 3, and the final on May 15.

The MacDowell Club will give its fourth annual dinner to-morrow at the Vanderbilt Gallery of the Fine Arts Building, No. 215 West Fifty-seventh Street.

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## LONDON.

American Express Co. . . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
Charles Chenit Co. . . . 183A, King's Road, Chelsea  
W. M. Power . . . 123 Victoria St., S. W.  
W. E. Spiers . . . 36 Maiden Lane, W. C.  
Sunday Times . . . 7 Essex St.

## PARIS.

Brentano's . . . Avenue de l'Opera  
American Art Students' Club . . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . . . 2 Place de l'Opera  
American Art Association . . . Notre Dame des Champs  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel

## THE FISCHHOF COLLECTION.

A collection of pictures assembled by Mr. Eugene Fischhof, the well-known Paris expert, will be placed on exhibition at the Fifth Avenue Art Galleries to-day, and will be sold at auction at the galleries by Mr. James P. Silo on Wednesday and Thursday evenings next. The pictures which compose this collection have been especially selected by Mr. Fischhof, and are noticed in another column.

## CLOUDING THE ISSUE.

We could have wished that Mr. Myron W. Pierce, the paid secretary of the Free Art League, and Mr. Frederick S. Waite of New York, the former in his recent effusive letter to the editor of the New York Herald's art supplement, and the latter in a supplementary brief which he has just written for the Free Art League on the subject of the art tariff, had quali-

fied their statements as to the supporters of a specific duty on art of \$100, demanding the same on black and whites, which include etchings, engravings, etc. Mr. Pierce, at least, is perfectly well aware, even if Mr. Waite is ignorant of the fact, that the advocates of a specific duty distinctly excluded blacks and whites, which now pay 25% only when produced within the last twenty years, from their brief. This has been distinctly stated in the public press, and the attempt to make it appear that the specific duty advocates wish to tax low-priced black and whites is not only unfair but contemptible.

## METROPOLITAN MUSEUM.

The Metropolitan Museum of Art announces numerous accessions to the collections in the various departments of the institution. They include several examples of Greek and Roman art, which were purchased for the museum last year and allowed to accumulate in Europe. The principal accessions of the month included two pictures from George A. Hearn—"A Waterfall," by J. H. Twachtman, and "The Pipe Dance," by Ralph Albert Blakelock. The Twachtman canvas is the first by that artist to hang in the Metropolitan Museum.

The additions in the classical department include ten marbles, seventeen bronzes, fifteen vases, nine statuettes and other objects in terra cotta, gold and silver. Among the marbles is a fragment of a statue found at Cervetri. It was bought in Rome about eight years ago by E. P. Warren, from whose collection it comes. This Pergamene fragment is of Parian marble and represents a Gallic warrior. The bronzes include two Greek statuettes of the middle of the fifth century, each in an almost perfect state of preservation. There are several vases, and the museum has also acquired three complete examples of Arretine moulds, which are extremely rare.

Another recent accession among the paintings is a portrait of Henry Clay, by Samuel F. B. Morse, the gift of Miss Grace H. Dodge. There is also a portrait of De Witt Clinton, by the same artist, which the Museum has purchased.

## FREE ART LEAGUE'S NONSENSE.

Mr. Joseph Pennell, the well-known American artist and etcher, in a published interview, last week, at his London studio, says:

"I have just had sent to me a copy of a brief presented to the Ways and Means Committee at Washington by the Free Art League, and I may say that I have never read such a lot of sentimental nonsense as that document contains. It was not presented by artists, but by two hundred art museum curators, a number of college presidents and three hundred newspapers. Now, what do college presidents know about art? As for newspapers, they are all inspired."

"Tariff revision would be a fine thing for collectors and dealers, no doubt, but the question is not a financial one. It is purely a business and a financial one. Abolition of the tariff would not hurt American art, but would hurt American artists for the next twenty-five years. No art collector in America buys as an investment."

"American artists have no gumption. They do not realize that a picture for which they get, say, \$2,500, a European artist can afford to dispose of for \$500; that is to say, it costs five times as much to produce a picture in America as it does in Europe. As to being in absolute disagreement with Whistler, who, it recently has been said, was in favor of free art, I was Whistler's most intimate friend, and I know he would not have supported the present conception of free art."

## THE FISCHHOF COLLECTION.

Following the sale of the paintings from the galleries of Mr. Julius Oehme, there opens this morning at the Fifth Avenue Art Galleries, 546 Fifth avenue, an exhibition of 166 paintings, unusual in quality and importance, collected by Mr. Eugene Fischhof, the well-known Paris expert. The collection, after exhibition, through March 17, will be sold on the evenings of March 17 and 18, at 8 o'clock, at the galleries by Mr. James P. Silo.

The collection which Mr. Fischhof has brought together this season is not only the largest and most important he has yet offered, but contains an unusual number of most attractive and charming works. A well-compiled and beautifully painted catalogue gives an excellent idea of the pictures in the collection, and may be obtained at the galleries.

The collection is especially and remarkably strong in portraiture. The demand among Americans of refinement and cultivation for the exquisitely decorative portraits of the early French School, has made thoroughly characteristic examples of this school difficult to obtain in the late years. In the collection there are a superior Carle Van Loo, a fine Nattier, and characteristic examples of the eighteenth century painters, Mignard and Rigaud. The Van Loo is a portrait of Countess de Chauvigny, reproduced on the first page, and is a presentment of a young and beautiful woman. The canvas is fresh and clear in color, and sweet in expression.

Of the English School, which has grown so much in favor in the estimation of American art lovers during the past decade, there are a beautiful portrait of Lady Reeves by John Hoppner, four by Sir Thomas Lawrence, including the portrait of Miss O'Brien, the celebrated actress, which comes from the Beil collection, and Mrs. Campbell; a Sir William Beechey portrait of Lady Stanhope from the Charles Sedelmeyer collection, Paris; two Constables, including the Sherborne Collegiate Church, which comes from the sale of the Constable effects at Forsters.

Other notable examples of the English School are a portrait group of Lady Cooper and children, wife and children of Sir Grey Cooper, Bart., who was secretary of State to Lord North during his administration, by Nathaniel Dance; portrait of the artist's wife by Cosway; a beautiful portrait of Lady Cavendish from the Charles Sedelmeyer collection, Paris, by John Hoppner; a landscape by James Stark, and three beautiful landscapes by Wilson.

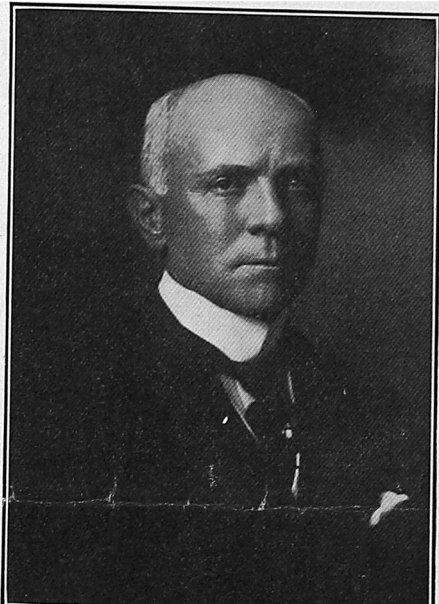
Among the Dutch pictures, the most striking is a fine and beautiful portrait of a young lady of rank from the Baron Koenigswarter collection by Govaert Flinck; the painting is lovely in color, charming in expression and natural in pose, as is also the portrait of a man in armor by De Gelder.

Mention must also be made of Murillo's "Assumption of the Virgin."

This great masterpiece was obtained from a Carmelite convent near Seville, Spain, and was for a time held by a prominent collector in this country. The picture measures seven and a half feet by five feet. It has the warm, golden glow and the soft and delicate tone which time has given to the works of the great Spanish master.

This necessarily brief preliminary review will, it is hoped, whet the appetite of art lovers to see the exhibition, and dispersal of this unique collection.

## ART COLLECTOR DEAD.



The Late Col. Henry B. Wilson.

Colonel Henry B. Wilson, the well-known art collector, died at Augusta, Ga., on March 7. Mr. Wilson, with his partner, Mr. Emerson McMillan, was spending a few weeks in the South on a pleasure trip, and his death, due to pneumonia, after only a few days' illness, came as a severe shock to his family and many friends.

Mr. Wilson has been a patron of art for many years, and his collection of textiles, faience, antique Roman and Grecian glass is one of the finest in the country. This collection also includes rare Spanish tiles and fine examples of Chinese and Japanese vases and plaques.

His collection of paintings includes examples of such masters as Romney, Constable, Sir Peter Lely, Joshua Reynolds' famous "Miss Innocence," Morland, Diaz, Corot, Mauve, Boudin, and Bougereau, and the American artists are represented by George Inness, Charles F. Murphy, Joseph De Camp, Henry W. Ranger, Robert Minor, Blakelock, Wyant, Tryon, Charles H. Davis, Reynolds Beal, and many others of equal note.

Mr. Wilson was president of the School of Applied Design for Women, to which institution he devoted considerable time and money. A permanent scholarship had been donated by him, but this was only a small part of the financial encouragement the school received from him. In the erection of its new building, its furnishing, etc., his help was freely given, and the amount donated would amount to many thousands of dollars. His loss is keenly felt at this institution both on account of the respect and affection with which he was regarded, and for his philanthropy and encouragement through his unselfish interest in the students. He was also chairman of the Art Committee of the Union League Club, and it was due to his efforts that the Club held some of its most attractive exhibitions, notably the Frick and Huntington collections. He was also a member of the Lotos Club, and of the American Art Collectors' Society.

Mr. Wilson was born at Irontown, Ohio, in 1847, and it is there in the family vault that his remains rest.

## WALES AND ANDREWS SALES.

For a string of Oriental pearls, with a diamond and pearl clasp, Mrs. E. J. McManus paid \$2,100—the highest price of the Wales and Andrews sale at the Fifth Avenue Art Galleries.

The total sales of the evening amounted to \$8,082. The Holland Art Galleries obtained for \$370 "The Mexican Major," by Frederick Remington. One of Inness's canvases, entitled "Sunset," went for \$290. "The Approaching Storm," by William Keith, was bought for \$290. The total realized from both days' sale, including the paintings, was \$28,739.



## LONDON LETTER.

London, March 3, 1909.

Nine full-length Van Dycks, formerly in Earl Cowper's collection at Panshanger, have been lent by their present owner, Lord Lucas, for a term of two years to the National Gallery, where they have been temporarily hung in the vestibule on either side of the grand staircase. Among the nine works are the portrait group of "Children of the Balbi Family," exhibited at Agnew's two years ago; the splendid portrait of Rache de Rouvigny, Countess of Southampton, in a blue dress; a portrait of "Mme. Kirke," formerly in Sir Peter Lely's collection; "Lords John and Bernard Stuart"; "The Marques de Leganez"; "Elizabeth, second wife of the fourth Earl of Southampton"; "Philip, Lord Wharton," wearing a breast-plate, and "Anne, wife of Robert, Lord Rich."

At Christie's on Friday a Nardon Penicaud Limoges plaque of "The Entombment," 10 $\frac{3}{4}$  by 9 $\frac{1}{4}$  inches, made 1,200 gns. (Durlacher).

Since the exhibition of the McCulloch collection there has been much talk about a "depression in the market" for modern pictures. This allegation is chiefly based on the admitted decline in sales of recent years at the Royal Academy, an interesting sidelight on which is thrown by a correspondent of the "Fine Art Trade Journal." "When visiting the Royal Academy exhibition last June," writes this gentleman, "I took note of seven works which interested me by artists whose work I was in constant touch with. After viewing I went to consult the books, which I understood were laid for reference on the table. Immediately I began to dot down the prices of the pictures in which I was interested I was pounced upon by a man in plain clothes, who informed me I could not copy anything from the reference books. However, feeling that I was perfectly in the right, I insisted, but by the time I had got what I wanted he picked up the books and took them from me. My contention is that if the books are not placed there for genuine reference, they want locking up. I may say before leaving I reported it at the office, but the only satisfaction I got was the statement that the man was placed there for that purpose."

As a sequel to the recent annual meeting of the Printsellers' Association writs have been served upon the members of the committee at the instance of Messrs. Henry Graves & Co., Ltd. It is alleged that they have acted ultra vires in attempting to enforce the subscribers' contract, the Association having been constituted for the one purpose of stamping proof engravings and not as a trade protection society.

The current exhibition of Chinese water-colors on silk and paper, at the Royal Academy of Arts in Berlin, said by the collector, Frau Olga Julia Wegener, to range from the eighth to the eighteenth century, is shortly to be removed to London.

Early in March the varied stock of engravings and other works of art now at Messrs. Thomas Agnew & Sons' Exchange Art Galleries, Dale Street, Liverpool, will be dispersed by auction.

In succession to the late Mr. J. L. Thompson, Mr. C. Klackner has appointed Mr. P. E. Sampson as manager of his London branch at 20 Old Bond street, W. Mr. Sampson has been a member of Mr. Klackner's staff for eleven years.

## RECENT ARTISTIC BOOKS.

"HOW TO APPRECIATE PRINTS," by Frank Weitenkampf, Curator of the Print Department of the New York Public Library. (Moffat, Yard & Co. Price, \$1.50 net.) This book is written for people who like engravings, etchings or other prints and want to know more about them. It tells of their history and technique and illustrates the development and nature of the various processes; also it shows what to look for in prints. It is profusely illustrated with reproductions of prints by many famous etchers and engravers, including Rembrandt, Whistler, Hokusai, Mary Cassatt, Armand Point, Joseph Pennell, Max Klinger, Albrecht Durer, Henry Lefort, an etching by J. M. W. Turner for a mezzotint, and a lithograph by Henry W. Ranger. It contains chapters on Taste for Prints, Etching, Line Engraving, Mezzotints, Wood Engraving, Color Prints, Care of Prints, Collecting, etc.

It is a work that is sure to promote interest and appreciation in prints, as it points out their beauty and charm.



AN ARISTOCRATIC FAMILY CONCERT.

By A. Coypel.

In the Fischhof Sale.

"OLD EDINBURGH," by Frederick W. Watkeys. (L. C. Page & Co., Boston, Mass. Price \$3 net.) The work, which is in two volumes, is a delightful history of the ancient capital of the Kingdom of Scotland, including its streets, houses, notable inhabitants and customs of the olden times. It contains many illustrations from rare old prints and photographs. While historical it is romantic, and entertains while it teaches.

The picturesqueness of old Edinburgh in its earlier days is compared with its present appearance, changed as it is by improvement and the ravages of time, while retaining its general appearance, is alluded to by the author in a singularly interesting manner. Its history during the time of the Stuarts is ably portrayed.

It contains chapters on the Union with England, and the Rebellion of 1745, St. Giles and Parliament Square, followed by "Sir Walter Scott's Edinburgh," while the author touches tenderly on his history, his trials, the loyal love of his friends, and his sad ending in poverty and want, owing to his pride in refusing aid.

Later chapters are on "Literary Edinburgh," "The Edinburgh Stage," "Witchcraft," and the "New Town." It is an admirable work, certain to be of great interest and use to travel lovers and lovers of history and romance.

## KING LEOPOLD'S PICTURES.

King Leopold's pictures, of which an inventory is now being made, are likely to come upon the market ere long. They represent, according to expert valuation, several millions of dollars, and he is anxious above everything else to prevent their passing into the possession of his daughters at his death. If at his demise the collection still forms part of his estate, his three daughters will have a right thereto. If he presents the collection to the Brussels Museum, it is quite probable that the gift will be revoked after his death through legal process by his daughters and that they will secure possession either of the paintings or of a sum of money representing their value; for, according to the Belgian Code, the King cannot dispose of property in this way without the consent of his children, who have vested rights therein. So he is about to disperse the collection by means of sale, which will enable him to invest the proceeds therein abroad, beyond the reach of his daughters, for the benefit of his natural children by Baroness Vaughan.

One of the finest paintings in the collection is a "Virgin," by Angelico da Fiesole, an Italian master of the fifteenth century, and to which the English Government has some pretensions; for it be-

longed to the Crown collection at the beginning of the nineteenth century, and was presented by George IV, when still Prince Regent, to his daughter, Princess Charlotte of Wales. After her death in childbirth it became the property of her husband, Leopold of Saxe-Coburg, who, when he was elected first King of Belgium, carried it off to Brussels with him. Another remarkable feature of the collection is a sketch by Rubens, representing the miracle performed by St. Benedict in the presence of Totila, King of the Goths. Designed by Rubens in 1630, after his second marriage, it was to have served for a painting for an altar piece for the Abbey of Afflighem, but was never executed. Leopold II acquired it about thirty years ago in Paris, at the sale of the famous Tence collection, and it is valued today at \$100,000.

Among the other Rubens in the collection is one representing "The Triumph of Christ Over Death and Sin," painted in 1616, and which formed part of the loot which Joseph Bonaparte brought back from Spain; also a "Saint Theresa in Prayer." Vandyck is represented in the collection by a portrait of the Brussels sculptor Duquesne, the creator of the famous statue adorning the Manneken Fountain at Brussels. There is the most famous masterpiece of Hobbema, representing a cottage under the shade of oak trees. There are two beautiful Franz Hals portraits of children, several Van Goyens, and also a couple of Rembrandts. A second group of the collection consists of portraits, in which Sir Thomas Lawrence and Winterhalter figure largely; while the third group comprises some splendid examples of Carolus-Duran, Ary Scheffer, of Delacroix, of Turner, of Alfred Stevens, and of Meissonier.—N. Y. Tribune.

## PARIS LETTER.

Paris, March 3, 1909.

Of exhibitions in Paris there seems to be no end. Among the most interesting will be the show in the Tuileries gardens this spring of women's portraits of the eighteenth century, both of the French and English schools; of the artistic group, "Les Cinquante," at the Durand-Ruel Galleries, from March 8 to 30, and of the Society of Parisian Painters and Engravers at the Devambez Galleries in the same month.

The exhibition of the American Woman's Art Association, 4 Rue de Chevreuse, which has just closed, was not particularly interesting. Mention should be made, however, of spirited American landscapes by Miss Matilda de Cordoba, of the figure work by Misses Mars and MacEnery, of charming views of Versailles by Miss Ravenscroft, and of amusing studies of the Latin Quarter by Miss Squire. There were also some good miniatures and a beautiful head in marble by Miss Ogden.

The foundation is announced of a society of decorators, to be known as "Société de l'Art Décoratif Français," and under the presidency of M. Lalique.

Mr. Phelan Gibb will hold a private exhibition of paintings and sketches at the American Art Association from March 6 to 13. Mr. Robert Mac Cameron will exhibit a portrait of President William Taft at the coming Salon.

The sale of Comte de L's collection has produced 115,318 francs. Two pieces in "porcelaine de Saxe" brought 1,340 francs, and a teapot in "porcelaine de Chine" 1,225 francs; at another sale a portrait of Comtesse d'Orsay brought 1,050 francs, and a large canvas by Bernardino, dated 1744, and representing a "Fair in the Environs of Milan," was sold for 785 francs. In another room M. Francois disposed of very fine furniture at fairly good prices, a scrutoir fetching 1,550 francs, a large Louis XIV. desk 1,650, and another desk in violet wood 1,500.

The first week in March will see the sale of the collection of Vicomtesse de Rainneville with exquisite objets d'art of the eighteenth century; of M. Charles Drouet's collection of Japanese prints and of M. Abel Goubaud's objets d'art; of Mlle. Leroy's collection of beautiful Saxe and Sèvres, and of M. Barrias' atelier.

M. Vander Perre, of 6 Rue Saint-Georges, has secured a beautiful portrait of a woman, by Nattier.

In the Rue La Boétie Mme. Gimpel had nothing special to report, but declared herself extremely satisfied.

At No. 52 of the same street Mme. Henri-Martin showed me four beautiful Aubusson tapestries of the Louis XIV. period, all in perfect condition, the medallions in the center representing in one piece a group of peasants, in another a few fishermen, and in a third one, a woman giving alms to a child, was especially beautiful.

Also in Rue La Boétie, M. Fulgence, who deals especially in ancient stuffs, has just come across a splendid piece of grenat velvet of the beginning of the sixteenth century. This fine specimen of the weaver's art of the Renaissance, which was once used as a cloak of state by some Venetian doge, will, it is believed, be acquired by the Kensington Museum. Also on view in the same shop is a priceless collar in Venetian lace of the sixteenth century, and parts of a bedstead that belonged to Mlle. Dubarry, one of the favorites of Louis XV.

# CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library.**—Modern German and Austrian Sculpture. Illustrations of objects in the Hoentschel collection.

**Bauer-Folsom Co., 396 Fifth Ave.**—Recent paintings by Louis Paul Dessar, to March 24.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Clausen Gallery, 7 East 35th St.**—Exhibition of Comedie Spirituelle et Humaine.

**R. Ederheimer, 509 Fifth Avenue.**—English and French Prints.

**Knoedler Galleries, 355 Fifth Ave.**—Portraits by Henry Clews, Jr., and water-colors by Taber Sears, to Mar. 20.

**Lenox Library.**—Painter-Lithographs and Lincoln Exhibition.

**Macbeth Galleries, 450 Fifth Ave.**—Pictures by Charles H. Davis to Mar. 18.

**Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

**Montross Galleries, 372 Fifth Ave.**—Annual Exhibition of "The Ten," to April 7.

**National Academy of Design, 215 West 57th St.**—Annual exhibition, to April 17. Admission 50 cents.

**National Arts Club.**—Retrospective exhibition of works by John W. Alexander, to Mar. 17.

**Noé Galleries, 477 Fifth Ave.**—Recent pictures by W. B. Tholen, to Mar. 20.

**Powell Gallery, 983 Sixth Ave.**—Studies and sketches by Frank Fowler. Opens Mar. 22.

**Pratt Art Club, 296 Lafayette Ave., Brooklyn.**—Water colors and illustrations by Julia Bogert and Augusta Finkelnburg, to Mar. 18.

**Arthur Tooth & Sons, 420 Fifth Ave.**—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

**Woman's Art Club, 18 East 41st St.**—Special display of water colors, pastels, miniatures and sculptures to March 18.

## EXHIBITIONS NOW ON.

### Davis at Macbeth's.

An exhibition of fifteen canvases by Charles H. Davis is on view at the Macbeth Galleries, No. 450 Fifth avenue, where it may be seen until March 18. It is an interesting display of landscapes remarkable in color and tone. "The Valley and the West Wind," in which a well-painted sky is a notable feature, is a strong work, possessing subtle values, and "August," in which a lovely sky is again an important feature, shows able technique. "October," characteristic of glorious colors of the season, is especially attractive, and "Summer Evening," with an able rendering of warm greens, is a charmingly atmospheric canvas. "Moonrise" portrays poetry and rhythm in its depth of tone, and "Little Home Under the Hill" is delightful in sentiment and feeling.

### Landscapes at Bauer-Folsom's.

De Witt Parshall's charming exhibition of seventeen recent canvases has been on view at the Bauer-Folsom Galleries since March 4, closing to-day. It is a rare display of tonal landscapes painted with sincere thought backed by thorough intellectual knowledge of the subjects, in which the artist's innate feeling for color is ably revealed.

"The Solemn Sea," with virile waves against dark-toned, sombre rocks, is a

strong work of a high artistic order. "Springtime," in higher key, is a poetical landscape of good atmospheric qualities, and "October Moon" is lovely in tone. "A Tranquil River," aptly named, is rich in color and charming in sentiment, which sentiment may also be observed in "Windclouds." "In the Catskill Mountains," broader in handling than some of the other works, is delightful in gray tones and truthful in rendering, and a charmingly picturesque work is "Central Park," in which the realism of that portion of New York at Fifth avenue and Fifty-ninth street is not lost by the artist's poetical view of the subject. It is full of atmosphere, sentiment and tender qualities.

### Fraser at Clausen's.

A remarkable exhibition of seventeen canvases by Malcolm Fraser opened at the Clausen Galleries, No. 5 East Thirty-fifth street, on Wednesday, to continue until March 24. The public will remember the extraordinary success the works of this artist attracted last year when displayed at these galleries, which were visited by thousands of people, and when the greater number of canvases were sold. The present exhibition is of equal interest. Taking people of everyday life to illustrate the spirituality he feels, this artist has accomplished a note in picture making in which, for originality, he stands alone.

"The Great Doctor," with its depth of feeling and sentiment, cannot fail to stir the tenderest emotions. The tired mother, who is at the point of exhaustion from constant vigil at the bedside of her dying child, is about to fall into an abyss of despair when the strong arm of the Savior is held out to save her. "It's Never Too Late to Mend" is another canvas worthy of note. A blear-eyed drunkard is about to devour his "last glass" when here again the arm of the Savior is held out in saving attitude. "Eve After the Fall" is characteristic of spiritual grace, and "It Is Well with the World" is a remarkable composition in which God is depicted holding a globe (the world) in place as the figure of the Christ supports it. "The Soul and Its Lover," tender in spiritual sentiment, is well drawn and aglow with color.

### English and French Prints.

Mr. Ederheimer, at his print cabinet, No. 509 Fifth avenue, is having a gala exhibition of his recent acquisitions of rare and old English and French prints of the eighteenth century. On one wall are hung the French prints, including color prints, by Descourtis, of two princesses of the house of Orange, which being proofs before a letters represent the finest kind of French color printing of the eighteenth century. Another fine color print by Descourtis is "L'Amant Surpris," very rich in tone. Two smaller prints by Demarteau are "Venus couronnée par les Amours," and "Venus désarmée par les Amours." Other French prints are by Bonnet and Baudouin.

On the opposite wall hang the English prints: "A St. Giles Beauty," by Bartolozzi; "The Hon. Miss Bingham," by John Raphael Smith; "Children Bathing," after Hoppner, English color mezzotints. "Domestic Happiness," after Hoppner, shows a beautiful woman standing, while her children play at her feet. A very important black and white mezzotint is a full-length portrait of "Jane, Countess of Harrington," after Sir Joshua Reynolds.

A very remarkable print by Durer is the "St. Hubert," a beautiful picture. Among others are the large "Fortune" and the "Madonna of the Pear"; the important portraits of Melancthon and Frederick of Saxony.

### Portrait Show at Ehrich's.

Among the paintings of the "Portrait Show of Old Masters," which is now attracting so many art lovers to the Ehrich Galleries, No. 463 Fifth avenue, are some examples which deserve especial mention. The beautiful portrait of the Princess of Orange, by Nicholas Maes, is one of the finest examples of his late works. The portrait of the Princess of Orange is unlike the Metropolitan Museum example, owing to the fact that in the closing years of the seventeenth century the artistic taste changed in favor of rich, highly colored portraiture, and Nicholas Maes changed his style and painted according to the dictates of fashion.

Another portrait which is especially worthy of study is that of an artist whose work is steadily rising in art appreciation, but which his seldom seen in this country. We refer to the "Portrait of the Astronomer," by Lucidel. In the great "Winter Exhibition of Old Masters," held in the Royal Gallery of London last winter, the picture, which was universally acclaimed as the finest of the exhibition, was a "Portrait of a 'Portrait of a Lady,'" by this same Lucidel. There is a depth and solidity about his work which is more and more winning the favor and appreciation of art connoisseurs.

### Tholen at Noé.

At the Noé Galleries, No. 477 Fifth avenue, the exhibition of W. B. Tholen's recent pictures will continue until March 20. The collection is very interesting, comprising thirty-four pictures, nine of which are in oil, the remaining number being in water-colors, and all are scenes from Dutch life. Among the paintings in oil are the "Canal Scene Near Leiden" and "Near Haarlem," the latter showing a row of quaint old houses on the riverside.

Among the water-colors are "Church Interior," in which a model of a quaint three-masted warship is suspended from the ceiling near the pulpit. "Waiting for the Tide" is very effective in its strong grays and browns, with a group of seafaring men standing on the beach while a little distance off shore is a boat with the sail being raised, and sea and sky are gray.

### WITH THE DEALERS.

The Scott and Fowles Galleries, 295 Fifth ave., have purchased one of the Sorolla pictures. The subject shows two figures, a woman and child on a beach with great expanse of rolling surf. It is one of the artist's best and sunniest examples.

The Kelekian Gallery, 275 Fifth ave., has recently received a consignment of rare Persian and Rakka pottery and faience. A large Rakka vase, beautiful in color and design, is an unusual piece. There are also bowls and jars not less beautiful.

An exhibition of fifteen canvases by Louis Paul Dessar will open with a private view to-morrow afternoon at the Bauer-Folsom Galleries, 396 Fifth avenue, to continue through March 24. Further mention of this display will be made in our next issue.

Mr. James P. Silo will sell at the Fifth Avenue Art Galleries, 546 Fifth avenue, on the evenings of March 18 and 19, at 8:30 o'clock, paintings by E. and L. Sutcliffe and others, by order of Mr. Eisman.

An exhibition of portraits by Henry Clews, Jr., and water-colors by Taber Sears will open at the Knoedler Galleries on Monday, to continue through March 20. Further mention will be made next week.

Sir L. Alma Tadema's famous canvas "Caracalla and Geta," is still on view at the Arthur Tooth & Son's Galleries, 420 Fifth ave., where it will possibly remain for another week or two. It is to be hoped that this work will be purchased by a museum, where the public may study its remarkable educational qualities, rather than by a private collector.

The Annual Exhibition of "The Ten" will open at the Montross Gallery, 372 Fifth avenue, on Monday, and will be on view through April 7. A review of this display will be made in our next issue.

The Anderson Auction Co. will sell at their galleries, 12 E. 46th street, on March 17, at 8 o'clock, paintings, engravings, etchings, and the original unpublished plates left by the artist, together with other artistic property belonging to the estate of the late William Edgar Marshall. The collection contains in addition to historic portraits of Washington, Lincoln, Lee, Grant, McKinley, Hancock, painted by Mr. Marshall, portraits of well known men and women, among whom may be named Longfellow, Beecher Sherman, C. P. Huntington, Rose Coghlan, Dewey, Thomas B. Reed, and others.

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